

# her voice



Sunday, March 5, 2023 at 3 pm  
Kraushaar Auditorium in Goucher College

# Baltimore Choral Arts Society

Anthony Blake Clark

57<sup>th</sup> Season: 2022-23

Sunday, March 5, 2023

Kraushaar Auditorium, Goucher College

## *Her Voice*

Anthony Blake Clark, *music director & conductor*

Rosephanye Powell, *guest conductor & composer*

Leo Wanenchek, *associate conductor, piano & organ*

Wade Davis, *cello*

Bob Novak, *percussion*

### *Tapestry for Philomela*

leo discenza

### *Stabat Mater*

Domenico Scarlatti

- I. *Stabat Mater*
- II. *Cujus animam gementem*
- III. *Quis non posset*
- IV. *Eja Mater, fons amoris*
- V. *Sancta Mater, istud agas*
- VI. *Fac me vere tecum flere*
- VII. *Juxta crucem*
- VIII. *Inflammatum*
- IX. *Fac ut animae*
- X. *Amen*

### *Intermission*

*I Dream a World*

Rosephanye Powell

*To Sit and Dream*

Powell

*Non Nobis Domine*

Powell

*The Word Was God*

Powell

*Ogo ni fun Oluwa*

Powell

*Sometimes I Feel Like a Motherless Child*

Arr. Powell

*I'm Gonna Let It Shine*

Arr. Powell

*The Lord Is My Light and My Salvation*

Powell

*Arise Beloved*

Powell

*Quiet Revolutionary*

Powell

- I. *Quiet Revolution*
- II. *Blow the Trumpet*
- III. *Song in a Strange Land*

Support for this concert is provided by

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Taylor & Boody Continuo Organ provided by Bradley Hills Presbyterian Church.

Please silence all electronic devices during the concert. The use of cameras and recording equipment is not allowed.

Please visit our web site: [www.BaltimoreChoralArts.org](http://www.BaltimoreChoralArts.org)

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## Program Notes

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Her Voice celebrates and champions the powerful subjects and creators in choral music who exude womanhood and/or the feminine perspective in whichever ways these ideals can manifest themselves. Of course, the title of our performance brings many complexities as femininity, womanhood, femaleness, etc., come in many iterations, and I, least of all, would be remiss to assume the authority to curate such an experience. However, going beyond the binary and considering the female perspective generally can be all-encompassing rather than limiting. I hope this afternoon's music is an inspiring look at the power of the Woman's voice in music.

The perspective of Her Voice comes in many forms in our performance today. First, you'll hear a piece by a recent Baltimore Choral Arts Student Composer Project winner Leo Discenza (they/them) in which a woman of Greek myth fame, Philomela, is savagely attacked and made mute, but finds her voice through her own ingenuity (*Tapestry for Philomela*).

The piece which follows, though composed by a man in 1715, depicts one of the most harrowing stories in human history from one of the most female perspectives imaginable; the death of Christ from the lens of his mother, Mary (Stabat Mater). Through this beautiful and intensely poignant 25-minute musical journey, Mary's grieving voice can be unmistakably perceived.

After the intermission, one of the most important female voices in the choral field makes her triumphant return to Baltimore Choral Arts! Rosephanye Powell's music is energetic, often laced lovingly with the American Spiritual tradition, sometimes wholly original, and always uplifting and motivating. Her voice is one that demands that we listen, feel, and love.

- Anthony Blake Clark

### *Tapestry for Philomela* - leo discenza (b. 2000)

*Tapestry for Philomela* is a new take on Sir Henry Wotton's poem for Elizabeth of Bohemia. Philomela, a character in Greek mythology, is captured and brutally assaulted, has her tongue cut off, and then weaves a tapestry to express what has happened to her (cleverly working around her new inability to speak). Eventually, she is transformed into a bird. With this context in mind, Philomel raising her voice is not just the beautiful song of a nightingale, but also a reclaiming of power after being silenced. Emily Dickinson's words from "hope is the thing with feathers" elaborates on the central line of Wotton's poem. This piece should be considered a tapestry for Philomela, in dialogue with the tapestry she herself weaves.

### ***Stabat Mater* - Domenico Scarlatti (1685-1757)**

In 1713, Domenico Scarlatti found himself at the helm of the Cappella Giulia, the Vatican's choir, and finally from out of the thumb of his genius but musically smothering father Alessandro. There is no doubt that if the *Stabat Mater* setting you will hear today was not written for the Vatican choir, it was heard in the immediate vicinity. Six years prior to the composition of this striking work, Scarlatti had befriended his exact contemporary Georg Frederich Handel during the young German's time in Rome.

Indeed, there is a famous account of the two being set against each other at Cardinal Ottoboni's palace in a friendly duel of musical prowess. Handel was deemed the superior organ virtuoso and Scarlatti handed the distinction of superior harpsichordist. The two were fast friends, and it was said that later in life Scarlatti would cross himself when speaking of Handel. When looking at Scarlatti's *Stabat Mater*, it is evident to me that his friend Handel's early choral works, especially the cantatas for solo voice as well as *Dixit Dominus* and *Nisi Dominus* were comprehensive educations and inspirations for Scarlatti. Similar compositional idioms abound, especially in the latter half of the piece which swings along briskly in a similar fashion to the unyieldingly *allegro tempi* of Handel's *Dixit Dominus*.

Astoundingly, Domenico Scarlatti sets his *Stabat Mater* for 10 different voice parts rather than the traditional four. The connotation for writing for four divisions of sopranos is that Scarlatti had a musically capable cohort of choirboys.

*Stabat Mater* is lyrical and radiates with hints of the washy acoustic for which it was likely written; long contrapuntal lines harken back to Renaissance style writing while principles of Baroque basso continuo (an aesthetic in which music – harmony and rhythm chiefly – emanates from the bass line and melody acts as a reaction to or in dialogue with the bass line) drives the music forward. Heartbreakingly contemplative moments give way to energetic figures that highlight the virtuosity of the human voice. Text painting and attaching musical affect and meaning to words reign supreme here. All in all, it is shocking this piece is not more known in the choral canon.

### **Compilation of Original Works Rosephanye Powell (b. 1962)**

Rosephanye Powell is one of the most distinguished and sought after choral composers alive today. Her work ranges from enlivening the American Spiritual, to writing new music in her original and effective compositional voice, to writing music for educational settings, and everything in between. I was first introduced to her music, as so many are, by singing *The Word Was God* in high school. Her approachable repertoire is quite the gateway drug for many young choral musicians and have led many down the path to her more complex works. Baltimore Choral Arts has enjoyed a unique relationship with Maestra Powell over the years; we have commissioned her for new works and her exquisite soprano voice is featured in her original work on our commercially released Christmas album. Her biography on the following page speaks for itself, as does her life-affirming music. More insights about certain selections will be delivered from the stage.

*Program notes by Anthony Blake Clark and Leo Discenza.*

# Baltimore Choral Arts Society and Music Director Anthony Blake Clark

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The Baltimore Choral Arts Society builds a stronger, more connected, more inspired community by celebrating the joy of choral music through exceptional performances and diverse educational and artistic partnerships.

The Baltimore Choral Arts Society, now in its 57th season, is one of Maryland's premier cultural institutions. The Symphonic Chorus, Chorus, and Chamber Singers perform throughout the Mid-Atlantic region, as well as in Washington, D.C., New York, and in Europe. Music Director Anthony Blake Clark has established new, large-scale collaborative performances with Maryland Institute College of Art, Maryland State Boychoir, and Peabody Youth Orchestra. In January of 2020, Choral Arts went on its first tour of England, with a prestigious invitation to perform with the City of Birmingham Symphony Orchestra.

The Baltimore Choral Arts Society provides several thoughtful and impactful music education programs that serve youth in and around Baltimore. These programs include CoroLAB, a partnership with Overlea High School and Baltimore City College's choral music programs; Vocal Fellows, an expanded professional development program for early-career singers; Student Composer Project, a competition for high-school and college composers; and *Christmas for Kids*. Through these four primary educational programs, Choral Arts serves the very young to early-career adult musicians. For the past 25 years, WMAR Television, the ABC network affiliate in Maryland, has featured Choral Arts in an hour-long special, *Christmas with Choral Arts*, which won an Emmy Award in 2006. The ensemble has been featured frequently on *The First Art* (Public Radio International), *Performance Today* (National Public Radio) and VOX (XM Radio). In Europe, Choral Arts was featured in a program devoted to the music of Handel broadcast on Radio Suisse Romande.

In 2010, under the direction of then-Music Director Tom Hall, Choral Arts released *Christmas at America's First Cathedral* on Gothic Records, recorded at the Baltimore Basilica, which includes familiar Christmas favorites as well as premieres by Rosephanye Dunn Powell and James Lee, III. A recording with Dave Brubeck, featuring Brubeck's oratorio, *The Gates of Justice*, was released internationally on the NAXOS label in 2004; Choral Arts is also featured on *Introducing the World of American Jewish Music* on Naxos. Choral Arts has two other recordings in current release: *Christmas with Choral Arts* and a live recording of the Rachmaninoff *All-Night Vigil*. Recent awards and recognitions include the 2020 Chorus America/ASCAP Alice Parker Award, the 2020 American Prize in Community Chorus Conducting (Anthony Blake Clark), and the 2020 Emmy Award nomination for the 2019 *Christmas with Choral Arts* broadcast.



**Anthony Blake Clark** is a leading voice among his generation of choral conductors. He is in demand by both amateur and professional musicians because of his intense musicality and his conviction that musicians and audiences experience life-changing inspiration by participating in classical music.

Clark has performed with some of the most important ensembles in legendary venues throughout the USA and Europe. He has prepared choral ensembles for prestigious orchestras such as the Rundfunkchor Berlin with the Berliner

Philharmoniker, Baltimore Symphony Orchestra, City of Birmingham Symphony Orchestra, Vienna Radio Orchestra, Dallas Symphony Orchestra, and the Richmond Symphony for esteemed conductors such as Marin Alsop, Sir John Eliot Gardiner, Fabio Luisi, Mirga Gražinytė-Tyla, and Simon Halsey. He and his choirs have performed at the Berlin Philharmonie, the Vienna Konzerthaus, Symphony Hall Birmingham(UK), St. Martin-in-the-Fields London, The Kennedy Center, and the Washington National Cathedral, among others.

Currently in his sixth season at the helm of Baltimore Choral Arts, he has expanded subscription concert offerings while building a robust community outreach and education initiative. He has consistently received rave reviews, both for work on the podium and as chorusmaster for performances with the Baltimore Symphony and other area partners. His work in Baltimore has been recognized with an American Prize in Choral Conducting and a second nomination for best community ensemble, as well as the Chorus America/ASCAP Alice Parker Award. He annually conducts and produces the celebrated *Christmas with Choral Arts* television concert, first on ABC2 and now on Maryland PBS, for which the ensemble has received a regional Emmy nomination. Clark has secured invites to several important festivals and collaborations; in 2020 they launched a sold-out and enthusiastically received UK tour which culminated in a residency with the City of Birmingham Symphony Orchestra and Chorus for performances of Mahler's 8th Symphony. Recently, Clark and Baltimore Choral Arts made their Berlin Philharmonie debut with the Freie Universität Orchester. On the same tour, BCAS collaborated with the Vienna Singakademie to perform with the Vienna Radio Orchestra in the Konzerthaus Wien under Marin Alsop.

Clark has been named as the next Artistic Director of Bach Vespers in New York. In residence at Holy Trinity Lutheran Church in mid-town Manhattan, the Bach Choir and Players are composed of some of the finest early music professionals in the nation. Their mission is to present the works of Bach using historically informed practices within the liturgical context of a Vespers service. In 2022 he was called upon to serve as the James Erb Choral Chair Director of Choruses for the Richmond Symphony. He prepares the RSO Chorus for masterworks concerts with the orchestra under Maestra Valentina Paleggi and is eager to expand the activities of the choir in the vibrant city of Richmond.

Anthony Blake Clark is equally adept in the orchestral field and made his Baltimore Symphony debut in 2021. He has also appeared as cover conductor for the National Symphony Orchestra, assisting conductors such as Ton Koopman, Gianandrea Noseda, Christoph Eshenbach, and Manfred Honeck, and has assisted Marin Alsop at the Baltimore Symphony. He will make his Richmond Symphony debut this season.

Maestro Clark is a passionate teacher and served as Director of Choral Activities at The George Washington University in DC. His university choirs performed at the Kennedy Center, National Cathedral, and Music Center at Strathmore during his tenure and sang with ensembles such as the Washington Chorus, Baltimore Choral Arts, Naval Academy Glee Club, Baltimore Symphony, and Annapolis Symphony. He is proud of the three-fold expansion of the program during his tenure. Recently he was Guest Conductor/Lecturer for the Westminster Choir College Symphonic Choir. He regularly leads workshops and clinics for school and community ensembles.

In 2021 he began his doctoral studies in orchestral conducting at the Peabody Institute where he is a student of Marin Alsop. Mr. Clark completed a master's degree under three-time Grammy Award winner Simon Halsey CBE at the United Kingdom's University of Birmingham. During his time in the UK, he



entrenched himself in the choral life of the university and sang in the famed City of Birmingham Symphony Chorus under the batons of Sir Simon Rattle, Edward Gardiner, and Andris Nelsons as well as having opportunities to conduct the London Symphony Chorus and other area choirs. Other teachers include Simon Carrington (Yale Norfolk Festival, Sarteano Conducting Workshop) and Lynne Gackle (Baylor University).

An active composer and arranger, Anthony Blake Clark's music has been performed in Washington DC, London, Oxford, Texas, and at Prague's Dvorák Museum Concert Hall. Most recently, his music has been premiered by the National Philharmonic Chamber Singers and Baltimore Choral Arts. In 2022 his new performance edition of Mozart's Requiem will be performed and recorded by Acis Records.



**Leo Wanenchak** enjoys a fulsome career as conductor, pianist, organist, vocalist, composer, narrator, clinician, and teaching artist. This is his 21st year with the Baltimore Choral Arts Society. He studied conducting with its founder, Theodore Morrison. In 2016 he was named Associate Conductor. In addition to preparing and performing with the chorus in the acclaimed Choral Arts Concert Series and outreach, He has prepared the chorus for performances with the Baltimore Symphony Orchestra under the batons of Marin Alsop, Jack Everly, John Storgårds and Yuri Temirkanov.

Community outreach and education are hallmarks of Leo's *métier*. He is the director of "The Larks," a women's vocal ensemble, community service project of the Junior League of Baltimore, bring the gift of song to the underserved. He developed and is director of "ParkinSonics" choral ensemble for the Johns Hopkins Hospital Department of Neurology in conjunction with the Johns Hopkins Center for Music and Medicine. This past year members of ParkinSonics were featured in a Kennedy Center webinar with Renee Fleming, "Music and the Mind Live" and participated in the Iowa State University Neuromotor Lab Virtual Singing Festival with Parkinsons singers worldwide.

He has served as Director of The Maryland Camerata at the University of Maryland Baltimore County, the Children's Chorus of Maryland, and on the faculty of the Peabody Preparatory as Director of Arts for Talented Youth, Chair of the Piano Department and member of the Dean's Council. Formerly the Academic Dean and Director of the Walden School Choral Program, Leo is a devoted advocate of new music. During his over 35 years at Walden and the Peabody, he mentored over 1,000 young composers and world premiered over 1,500 of their works. His students have been awarded by the Music Teacher's National Association and Broadcast Music Incorporated. With the founding generation of The Walden school, he founded [Avivo.com](http://Avivo.com), creative, comprehensive, and customized education for musicians.

Mr. Wanenchak's appearances include performances at Carnegie Hall, Riverside Church, and Grace Cathedral. He has also performed in England, France, Greece, The Netherlands and Romania. He is a sought-after clinician and maintains a large private teaching studio in Bolton Hill, Baltimore.



**Rosephanye Powell** has been hailed as one of America's premier women composers of solo vocal and choral music. She has an impressive catalogue of works published by some of the nation's leading publishers, including the Hal Leonard Corporation, the Fred Bock Music Companies, Gentry Publications, Oxford University Press, Alliance Music Publications, and Shawnee Press. Dr. Powell's works have been conducted and premiered by nationally and internationally renowned conductors and have been premiered at distinguished halls around the country, including Carnegie Hall, the Lincoln Center, and Spivey Hall, to name a few. Dr. Powell's works have been commissioned by professional choral ensembles, including Cantus and the Grammy award-winning men's vocal ensemble Chanticleer.

Dr. Powell is commissioned yearly to compose for university choruses, professional, community and church choirs, as well as secondary school choruses. Her work has been auctioned by Chorus America and her compositions are in great demand at choral festivals around the country, frequently appearing on the regional and national conventions of the American Choral Directors Association, as well as Honor Choir festivals. Dr. Powell's compositions include sacred and secular works for mixed chorus, women's chorus, men's chorus, and children's voices.

Recent commission and premiere highlights include: *Quiet Revolutionary*, a three-movement work for SATB chorus and piano commissioned by Harvard University choirs; *Love Will Make A Way* (SATB) premiered by the Metropolitan Youth Chorale of New York at Lincoln Center, NY; *Get Busy* (SATB) premiered and conducted by the composer at Carnegie Hall, NY; *A Christmas Medley* (SATB), commissioned by Chanticleer; *I Want to Die While You Love Me* (SSAA), composed for the ACDA Women's Choirs Commission Consortium; *Gospel Trinity* (SATB), a four-movement work for narrator, chorus, piano and orchestra, commissioned by the Brehm Center for Worship, Theology and the Arts/Fuller Theological Seminary (CA) and premiered at the Lincoln Center, NY; *With What Shall I Come* (SATB), composed for the St. Olaf Choir and premiered at Carnegie Hall; *The Cry of Jeremiah*, a four-movement sacred work for narrator, SATB chorus, organ and orchestra, commissioned by the American Guild of Organists, premiered at the Lincoln Center, NY; and *Ev'ry Time I Feel the Spirit*, an SSAA spiritual arranged for The Sofia Chamber Choir "Vassil Arnaudov" - Bulgaria, Southeastern Europe.

Dr. Powell serves as Professor of Voice at Auburn University. She holds degrees from The Florida State University (D.M. in vocal performance, University Fellow), Westminster Choir College (M.M. in vocal performance and pedagogy, with distinction), and Alabama State University (B.M.E., summa cum laude). Dr. Powell served on the faculties of Philander Smith College (AR) and Georgia Southern University prior to her arrival at Auburn University in 2001. An accomplished singer and voice professor, Dr. Powell's research focuses on the art of the African American spiritual and voice care concerns for voice professionals (specifically, music educators, choral directors, and choral singers). She travels the country and internationally presenting lectures, song demonstrations, and serving as a workshop clinician, conductor, and adjudicator for solo vocal competitions/auditions, honor choirs, choral workshops and festivals. Recent commitments include Melbourne International Singers Festival (AUS); the New York State School Music Association (Rochester); the Georgia Music Educators Association Conference (Savannah); Middle Tennessee Vocal Association Treble Honor Choir (Nashville); the World Choir Games (Cincinnati, OH); the Italian Feder Gospel Choirs Workshop (Milan, Italy); Alabama Music Educators Association High School Honor Choir (Montgomery); Samford University (Lilly Fellows

Program in Humanities and the Arts) (Birmingham, AL); South Carolina Music Educators Association State Conference (Charleston); AGO National Conference (Nashville, TN); Summer Sing Choral Workshop and Tuning at Tahoe Music Directors Workshop (Lake Tahoe, NV); and Capital Area Music Association (Harrisburg, PA).

Dr. Powell has received numerous awards including the "Luise Vosgerchian Teaching Award," presented by Harvard University Office for the Arts in 2022. Additionally, she was honored with the "Living Legend Award" presented by California State University African Diaspora Sacred Music Festival in Los Angeles; and was a recent recipient of the Marquis Who's Who "Lifetime Achievement Award." She was listed in the first edition of the international publication Who Is Who in Choral Music. And, she has been included in Who's Who Among America's Teachers and Outstanding Young Women in America.

Dr. Powell is a member of the American Society of Composers, Authors, and Publishers (ASCAP), the American Choral Directors Association (ACDA), Chorus America, the National Association of Teachers of Singing (NATS) and the National Collegiate Choral Organization (NCCO).



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Leo Wanenchak, *associate conductor, piano & organ*

Wade Davis, *cello*

Bob Novak, *percussion*

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Brandon Addison	Elizabeth Elliott	Benjamin Lieberman	Michael Selmanoff
JoyAnne Amani	Matthew Eshleman	Robert Lieberman	Ginette Serrero
Jemeyah Bagby	Nicholas Etheridge	Elizabeth Liedahl	Karen Shively*
Tom Barth*†	Cameron Falby*†	Tom Lindsay	Joel Slotkin*
Eloise Bensberg	Sandra Filest	Sandra Losemann	Mary Speers
Sarah Berger*†	Carla Finkelstein	Caleb Madder	Alan Sweatman
Jean Shaffer Blair*	Martha Fox	Amy Mansfield	Kelly Sweatman
Martha Blakely	Robert Freund*	Juliana Marin*†	Tim Teeter
Sandra Boyd	Michael Furlane	Lauren McDonald*†	Raymond Toy
Kelly Buchanan*†	Louis Gephardt-	Elizabeth McGonigle	Adam VanGorder
Eunju Chung Chen*†	Gorsuch	Rachel Altemose	Elisabeth Vaeth
Christine M. Collins	Ruth Heilman*†	Moore	Dan Weyandt*
Jeb Cook	Brett Heischmidt	Jack Mountain	Jacqueline Weyandt
Shirlanna Correia	Carl Hengen*	Michael Mountain	Ryan Wilson
Marisabel Cordova	Patricia Hengen*†	Nerissa Paglinauan*	Laura Wolf*
Christelle Daceust	Danielle Horetsky	Emily Pallikal	Lynn Wolf*
Rose Marie Dávila	Brian Horne	Emily Park	Phillip D. Woods
Elizabeth DeVito	Henry Hubbard*†	Clark D. Pickett	Norah Worthington
Chris Dias*	Douglas Jones*	Jorge Ramirez-	John Wright*
Melanie Diaz	James Kaper	Sanchez*	Mara Yaffee*†
Dodson†	Avery Kesar*	Michael Rickelton*†	Adam Zukowski *
Connor Drew*	Erin S. Koch*	Darius Sanders*†	
Amanda Edgar*†	Laurie Lane	Maria Satyshur	

\*Chamber Chorus members in *Tapestry for Philomela*

†Soloist in *Stabat Mater*

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Lior Willinger, Piano	March 3
Music for Good Friday: The Falcon & The Unicorn	April 7
Bergamot String Quartet	May 5

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Honoring the Rev. Dr. Martin Luther King, Jr.	January 15
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Featuring the Wyvern Trio	May 14

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A Festival of Nine Lessons & Carols	December 18, 10 am
The Baltimore Bach Marathon	March 19, 1-6 pm

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